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GYMNASTICS  
AND SOCIETY DRAMA

DELBERT M. STALEY  
AND HELEN C. CULVER

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# PSYCHO-GYMNASTICS AND SOCIETY DRAMA

BY

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Dedicated  
TO THE ALUMNI  
THE COLLEGE OF THE SPOKEN WORD



For timely suggestions and helpful criticisms, due appreciation is extended Miss Caro Atherton, Miss Minnie Brown and Mrs. Mabel Athalane Hardy; also Mr. George Sepp for the drawings.



## PREFACE

Psycho-Gymnastics fills a much needed place—a vital long-felt want. It is a book that will appeal not only to the teacher, but to the pupil—not only to the professional but to the layman. The style is clear and concise, easily comprehended by all. Technical terms have been avoided as much as possible, but wherever their use was found necessary, they have been well and most carefully defined.

In the treatment of this subject the authors show the result of their deep and profound knowledge of the work. From their great store-house of experience, they have painstakingly selected only the most beneficial and essential exercises, which will fit the individual for every occasion. Psycho-Gymnastics is first and foremost related to life—life in its complete development. A careful study of its contents will richly repay the reader, for he will find himself better fitted to cope with every emergency. He will feel that he has obtained a new physical and mental poise, increased confidence in his own ability, and the power to make himself master of any situation.

BERTHA PIZITZ.



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## INTRODUCTION

### WHY THE POSTURE OF THE BODY AFFECTS THE HEALTH

Not one person in a hundred understands the correct posture of the body in its relation to health, even in spite of Hygiene as taught in the public schools. The question naturally arises as to the bearing the attitude of the body has on the individual.

The scientist points to certain internal disorders having an analogy in animals whose interior mechanism closely resembles our own. Man on all fours accommodates his inner organs to their logical order. The ribs and the powerful abdominal muscles then afford a support that is absent on his standing upright. These facts are so easily exemplified and ascertained without technicalities that the verdict of the pathologist may be dispensed with for the time being.

The appearance of the contents of a half-filled trunk when tipped on end illustrates what takes place when one rises from his hands and knees: the organs lie on one another and in close quarters.

This condition is more decided when the body

is carried in a slovenly manner; the lungs and heart press down on the liver, the liver on the stomach, and so on until the final burden rests on the intestines. This pressure accounts in a large measure for protruding abdomens, which are common to so many men, and which would be more noticeable in women but for reasons of dress.

Nature, never blind to our handicaps, made it possible for Man to stand in an attitude that palliates these internal disadvantages, as will be explained.

The First Part of this book, devoted to Psycho-Gymnastics, deals primarily with exercises expressing intelligence; that is, every exercise outlined herein should be performed because of an enjoyable appreciation not only as to the exercise itself, but also for the end to be attained.

The Second Part, devoted to Society Drama, or the Drama of life, deals with a phase of life requiring specific preparation and much observation in order to fit a boy or girl successfully for Life's work.

In dealing with this subject, we shall discuss fully how to enter a room; to open and close a door when entering and leaving a room; to rise from a chair, and to be seated in the presence of others upon the platform and elsewhere; to ascend and to descend a platform or rostrum; and to relate one's self with few or many people.

PART ONE  
PSYCHO-GYMNASTICS



# PSYCHO-GYMNASTICS AND SOCIETY DRAMA

## I. PHYSIOLOGICAL CONSIDERATIONS

### *The Lungs as Blood Filters*

“I’m going out for a little fresh air,” is an expression heard every day. Fresh air often stimulates when all else fails, and especially is this true when both the body and mind are exhausted.

Regular living and deep breathing relieve conditions that will not yield to strychnine and to phosphate tonics. The busy man, “out of kilter,” leaves his office for a trip in the open. There the air is clearer, and so pleasant is the change that he breathes more deeply than customarily. Lo, and behold! the mental cobwebs vanish, and he resolves to keep away from business for the rest of the day.

The cause of this improvement in condition is a simple one. In breathing more deeply the lungs become charged with a greater amount of oxygen. Oxygen is a food element to the blood. It is also a purifier.

It is patent that deep breathing *feeds* and *purifies* the blood.

### *The Diaphragm in Deep Breathing*

Not a little has been said and written about the diaphragm and diaphragmatic breathing. Notwithstanding this, most people associate the diaphragm with the ribs. In other words, they do not know what it is, much less do they realize its importance.

Examine the anatomical plate. This great muscle (the diaphragm), when used and developed, performs its function, dividing in two parts our internal mechanism, and thus preventing the dangerous downward pressure. Most people neglect the use of this muscle,—or less would be said and written about diaphragmatic breathing.

The capacity of the stomach is about three pints. This was learned in primary school but will withstand repetition, in view of how much more than three pints is frequently stuffed into this organ.

When the body stands or sits wrongly, the organs sag and are subjected to the abnormal pressure mentioned. Consider the additional space taken by a gorged stomach in relation to pressure. Do not overlook that constipation is largely a matter of intestines, the particular organs that bear the brunt of the weight of the others!

Next study the size of the lungs in comparison with the other organs contained within the trunk of the body. They are a mass of intricate blood vessels exposing the blood to the air from which they derive oxygen and other elements, and in turn filter the blood.

Pure blood goes with good health. Everything that will assist the lungs to perform their functions is a step toward health. In order, however, to give the lungs the freedom deserved, the body must be carried properly.

### *The Correct Posture*

Figure 9 illustrates the correct posture when sitting. It needs no comment aside from what happens to the pelvic bone in contrast to Figure 10. The outline in Figure 10 resembles that of a person suffering from spinal curvature. Actual support for the body is not to be expected from chairs.

Figure 2 is an example of the correct posture of the body when standing, for a perpendicular line can be drawn from the crown of the head to the balls of the feet. The weight of the body should be thrown on the balls of the feet, not on the heels or toes.

Learn to stand, walk and sit as Nature intended you should, namely, in the posture that allows the least pressure of the inner organs and permits dia-

phragmatic breathing, as illustrated in Figure 9.

Remember the object lesson of the half-filled trunk that is tipped on end. Stand correctly. You will look better, feel more comfortable and enjoy health. These make for contentment. What more can we long for!

## II. OUTLINE

PSYCHO-GYMNASTICS is the harmonious development of all parts, or all muscles of the body, so that they will respond to each mental activity. It is an endeavor to bring all parts of the body harmoniously to an intellectual center, and its purpose is to enable the body to express all forms of thought, emotion and will.

THE IMPORTANT PSYCHOLOGICAL CENTER for psycho-gymnastic training is in the region of the notch of the sternum.

I. Oneness or Uniformity of Texture is a harmonious relation of the body as a whole or *en masse*.

II. Unification or Centralization is a harmonious development, and relation, of all agents around the definite center, the point upon which we commence to work for the mastery of Poise.

III. Equilibration is the liberation of all parts around the psychic center.

IV. Transition is a change of thought ex-

pressed or revealed through Voice and Action. It is the transfer or change of the body from one attitude to another, which immediately follows a new thought.

V. Opposition is the act of all agents moving in opposite directions to one another, other things being equal. It is the opposition of gesture that suggests the spirit of strength, and every gesture, unless you wish it otherwise, should reveal strength. Parallel actions suggest weakness.

VI. Poise is an ideal, centrally-sustained equilibrated body, during its performance of mental demands,—the right relation of man with God.

VII. An Elemental Act is the simplest act an agent may perform.

VIII. An Elemental Attitude is a form, composite or complex, expressing a definite purpose of the mind.

IX. A Function is the specific act or purpose of an agent.

X. Gesture is an act of any agent of the body. It is the outward expression of inward thought. In reading, when a new idea is born the old one dies; so it is with gesture.

### III. THE "GRASP"

When a speaker appears before an assembly, the most important thing for him to do is to

“grasp” the audience at the beginning. This is not done by what he may say, but rather by the *presence* and the *manner* in which he presents himself to the people.

The *bearing* appeals first to the eye of the listener who intuitively takes a mental measurement of the speaker, and rarely changes his opinion.

Many an excellent composition has been considered flat simply because of the slouchy, indifferent, or conceited condition revealed through the speaker's bearing upon the platform. These unfortunate conditions are due chiefly to the lack of early training, both at home and at school.

Many schools, in preparing their program for study and exercise, devote little or no time to the matter of the *presence* of the student. In fact, in most institutions of learning, only one or two periods a week are allowed for gymnastics.

What is needed, and what we shall endeavor to give, is a plan by which the boys and girls may be trained to represent morally, mentally, and physically the highest type of humanity.

#### IV. OBJECT OF THESE GYMNASTICS

The main object of these gymnastics is to enable the student to have a set or series of exer-

cises which can be used at any time during spare moments, or rather exercises that will require the least effort, yet bring about the greatest possible results; also, the primal object of these exercises is for the establishment of a uniform development of the muscles of the body, externally and internally, so that they may be prepared for endurance and evolution, and thus bring about a state of activity and passivity of the agents of the body; that is, while one agent is performing its function, the other agent or agents should be at peace or resting.

In the exercises given, none should ever be attempted without definite thought and precision. There should never be any sense of hurry or nervous tension; and in making transitions from one exercise to another, sufficient time should be allowed during the process of changing in order that the exercised agents may calmly and peacefully seek their rest, while the non-exercised agent or agents may become slowly awakened, thus avoiding a possible shock to the nervous system.

The Physiological and Psychological centers, or divisions of the body, to be trained, are the head, intellectual; the torso, containing the heart and lungs, vital-vital; the diaphragm, vital emotional; the limbs, forceful; the upper limbs, vital force; the lower limbs, forceful force. In the training of these divisions, it is essential and absolutely

necessary to observe carefully and conscientiously the following points:

First, intellect—one should learn the great law of concentration and mental appreciation of words, ideas and thoughts. This can be done only by concentration upon one given thing at a time. One of the best helps in learning to concentrate is to take part in public speaking and debate.

Second, vitality, or vital training, can be accomplished best through expansion of the torso to its normal capacity so that the vital agents have an opportunity for freedom of activity; for in all situations and conditions of life, there is a great demand upon the vital agents, such as the lungs and the heart.

Third, the diaphragm,—or the emotional vital center, the solar or sun center, sometimes anatomically called the “solar plexus,”—should be definitely trained. Then the struggle in teaching control of emotion has been eliminated, provided correct breathing and the fundamental conditions for voice have been adhered to,—passivity of throat and face, stability of chest, and activity of the diaphragm; for without the combination of all these conditions, it will be impossible to express any great emotion.

Fourth, the forceful centers, namely, the arms and the legs, should be so trained as to liberate

a portion of the agents without constricting other parts. One should be able to concentrate the mind's attention in the forearm, allowing the hand to hang pendent and free at the wrist, and also in the upper arm, thus permitting arm and forearm to hang perpendicularly and entirely relaxed.

Having mastered the above conditions, one must continually practice so as to enter into and be responsive to normal and abnormal emotions. As a result, he will be able to control the emotional center and to make instantaneous transitions from different degrees of feeling into the antithetic with no apparent sign of confusion; that is,—with careful training, the mind can climb to the heights of joy and descend into the depths of sorrow, yet have complete control of each emotion without constriction in any part of the body. The mind thus reveals only the passing struggle during the process or rather through the step known in the Grammar of the Spoken Word<sup>1</sup> as Pause.

A carefully concentrated perseverance in this specific direction will eliminate hysterical dissipation, for hysteria is the result of dissipated energy founded upon concentration along the lines of sensuous centrality and self-pity.

The head is the agent of intellect. Therefore, all people whose purpose in life is to appear before the public as *lecturers, teachers, interpreters,*

<sup>1</sup> "Psychology of the Spoken Word."

*actors* or *singers*, have a great tendency to be led by and to appeal to the intellect; but in presenting subject matter to an auditor or audience, we must evade the protrusion of the intellect upon the listener, for in so doing we only awaken opposition and, many times, discord.

Then the opposite of this: Take, for example, the feet or the forceful agents of the body,—the agents through which the mind's forceful thoughts are expressed; we find that performers, in their endeavor to force home the thought they wish to convey, will unconsciously be very active and not a little uneasy upon their feet, and attempt to force their ideas into the minds of their listeners by stamping and striding about.

One cannot force an art, an ideal, a truth, or a religion upon another; neither can these things be taken away by the process of force. "You may kill the body, but not the soul." Appeal to the heart, and you will reach the intellect.

The notch of the sternum is the centrifugal center from which, to which, and about which all attraction and repulsion, gravitation, radiation and levitation should emanate in passing from one point to another. Every agent of the body must act in proper relation to, and every thought must spring from, the divine center. There should never for an instant be any suggestion of the absence of this concentrated, sustained, tenacious

contact of that universal uplifting influence. When this is present, even in your passive moments, you will retain the power of self-control. This is what directs our interest toward certain individuals and distinguishes them from the ordinary passersby.

## V. NORMAL ADJUSTMENT

In attempting to teach the subject of Gymnastics, we find that there is a necessity, first, of normally adjusting the pupil. The abnormal manner



FIGURE 1  
Abnormal.



FIGURE 2  
Normal.



FIGURE 3  
Relation of feet in  
standing.

in which both young and old people have been taught to stand, walk, and sit, necessitates this principal step. Therefore, before it is possible to begin with the step to establish a center in man, it is quite essential to adjust the body to a normal state; that is, erect, as God intended.

See figure 2.

There are various ways of accomplishing this. The following are a few which will prove beneficial, both physiologically and psychologically: First, place the student squarely upon two feet; see that he stands as erect as is possible with his present enlightenment; observe that the abdomen is drawn well in, and that the notch of the sternum is far enough advanced so that the spinal column from the first curve, between the shoulders to the waistline, is absolutely perpendicular. When the student stands in this position, we find that there is a tendency to depression of the chest. Have the student place the back of one hand on the small of the back, and the palm of the other hand on the chest, then endeavor through muscular extension to press the hands apart. If this method is not successful, then have the student extend the hands horizontally in front of the body, reaching as far out as possible, grasp some definite imaginary object securely within both hands, and draw it toward him, simultaneously turning the palms up as the elbows are carried past and close to the

body; then relax arms, holding chest erect. Use the same exercise by reaching the arms above the head, stretching them up as far as possible, then draw down as though lifting one's self up by the hands.

Exercise: Reach the arms well out at the sides, then bring the palms slowly together by apparently pressing some object between them; then when the palms touch again move them away from each other and pretend to tear the object apart—muscles must be tense—then relax. As the arms are drawn back, see that the abdomen is well in.

Exercise: Lie face downward upon the floor, palms turned in and flat on the floor beneath your chest, keep body straight and lift yourself from the floor. Also on the side lift yourself from the floor with one hand. Repeat all the preceding exercises many times.<sup>2</sup>

### *Constriction—Relaxation*

Because a man has two legs on which to stand is no reason why he should rest the entire weight of the body on both legs at the same time. Even the dumb brute, having four legs to stand upon, usually has one and very frequently two legs resting while the others are in activity. While our

<sup>2</sup> In all cases during the practice of these exercises see that you retain your normal breathing. Do not allow yourself to hold your breath during the process.

four-footed friend instinctively adopts the outlined plan of Nature, man through his *superior knowledge* attempts to outstrip Nature, and would eventually make a one-legged personage of himself, for he would be obliged to hop about upon his two legs as though they were one. This would soon bring about a contracted condition which could only be eliminated by the legs being amputated. The natural rhythmic flow found in a good walk should be applied in standing and sitting, that is, one foot should be at rest or passive while the other should be laboring or active.

The transference of a constriction is not the removal of a constriction. The exercises given under Equilibration and Concentration are the best remedies for the removal of constriction. While the same exercises will apply to muscular constriction, yet when muscles are found to be too constricted to be eliminated either by physical or mental exercises, we would suggest manipulation by one who thoroughly understands the muscles of the body—their functions and relations.

## VI. ONENESS

We find in all great art that the first requisite is to take the thing to be dealt with as a whole. In glancing at a landscape from the brush of the

painter, and in every picture at first glance, we see the thing as a unit or one. After considerable concentration on the picture as a whole, we begin to study a part or particular parts, rather than to concentrate on the picture as a mass. So the sculptor must first take his block of marble seeing within it the one representation, whether in figure or figures. Nevertheless, the concept, the one thing to be accomplished, is uppermost in his mind. The same applies to the wood-carver, in fact, to every form of art as well as to Nature itself; hence the reason for beginning to work upon the body as a whole, or as one. In the degree that we are enabled to establish the Oneness by eliminating the succession of wiggles or breaks at different points in the body, so will we lay the foundation stone upon which we can build; or in the language of Delsarte, "By establishing a center we liberate the surface," and vice versa.

We find that Oneness may be lost at the *shoulders, chest, center of the body, hips, and at the knees*. The establishment of this Oneness in the body is not only a most desirable *physiological endowment*, but it has a most wonderful *psychological effect* upon the *individual* who is performing, as well as upon his *auditors*.

The individual should carry himself so as to express the immovable, back of the movable,—the greatest potential power in mankind. This pow-

er is expressed most forcibly in the highest developed brutes, such as the lion, horse, elephant, tiger, cat, and many of the dogs. It is especially exemplified in all animals when thoroughly aroused—the cat about to pounce upon his prey, the dog scenting game, the tiger, or the lion slowly approaching the object of his desire, also the elephant when he has been outraged by the dastardly act of an individual or of another animal. The wonderful suggestion and the power of repose illustrated in the above-mentioned animals will serve as an excellent observation lesson to *those who have eyes and can see.*

Who has not observed the oncoming train, or the stateliness of the mighty ocean liner as it ploughs the waves, the aeroplane as it circles in the air above the head and gracefully alights on the ground. Each and all of these things seem to say to mankind, "Master the Oneness which God has given you." Who cannot but think as he gazes into the starry heavens at night, and beholds the countless stars and planets steadily performing their functions, or observes the sun in its course during the day, that here is another lesson in the great Oneness of God's plan. God made man upright, and we should not, at any time, under any circumstances, break and destroy the Oneness of the body of man.

There are two ways by which one can master

this step. First and foremost is the Psychological: namely, the sense of upliftment, or of being sustained and borne up by the "Everlasting Arms." When one has mastered this and become cognizant of this wonderful uplifting power, then the physiological paths which will follow are readily and most easily accomplished.

The following exercise will serve to help in the mastery of Oneness: Weight upon both feet, body held erect and unconstricted, slowly carry the weight to the balls of the feet; then allow the weight to be slowly carried back to the heels. Observe that there are no breaks in any part of the body except at the ankles, the vertebrae under all circumstances being strictly perpendicular from the waistline upward to the first natural curve in the body. Allow the weight to be carried slowly forward to the balls of the feet by the concentrated application and sense of levitation and exaltation, until the body poises upon the tips of the toes, and then slowly allow the body to gravitate or be lowered toward the earth as delicately and as buoyantly as a bird would alight upon a branch. This exercise should be constantly repeated over and over until there is sufficient mental grasp to sustain the erectness and especially the Oneness of the body, for without the mastery of this first step, the second will be impossible.

*Exercises Under Oneness*

1. Equal expansion of the Torso. One hand on the center of the back and one hand on the chest. Expand, pressing hands apart, give up and then press them apart, at the same time breathe naturally. Use muscles only—do not expand by inflation.<sup>3</sup>
  - a. Place one hand on back and one on chest.
  - b. Expand—relax.
  - c. Expand—inhale—exhale.
  - d. Expand—inhale. Whisper passively.
  - e. Expand—inhale. Whisper actively.
2. Place hands horizontally in front of the body, apparently take hold of something and draw back as far as arms will allow, bringing elbows close to and past the body until chest is extended; keep this position on both feet.
3. Weight being upon both feet, thrust the arms vertically over the head and then relax arms, letting them drop down to the side, touching chest as they fall. This may be done in counts of three.
4. Weight being upon both feet, extend the arms out to the side, fix the mind upon the tips of the fingers—stretch—and stretch—in both directions.

<sup>3</sup> This is a most important exercise to bring about correct breathing and chest expansion.

5. Weight upon both feet, reach up and grasp an imaginary rope, keeping the muscles tense. Pull down.

6. Place hands horizontally in front of the body, turn the palms out, apparently take hold of something and draw back the arms to the chest; then push arms out at side as far as possible, concentrating attention upon the tips of the fingers, stretch and relax, dropping arms at the side.

7. Weight evenly divided over both feet—feet close together.

*a.* Slowly carry weight back to the heels.

*b.* Slowly carry weight forward to the balls of the feet.<sup>4</sup>

8. Slowly rise on balls of feet.<sup>5</sup>

*a.* Slowly sink, keeping the weight on the balls of the feet, and body erect. Repeat this exercise many times.

9. Weight on both feet, energize one leg and slowly surrender the other.<sup>6</sup>

*a.* Change weight to other leg and surrender strong leg.

See figure 3.

<sup>4</sup> Repeat several times without breaking the body at any point except at the ankles.

<sup>5</sup> In this exercise of slowly rising on the balls of the feet, there should be a sensation of being drawn up from the center, that is, from the notch of the sternum (torso). See that the notch of sternum is perpendicular to base of support (balls of the feet).

<sup>6</sup> This is the preparatory exercise for Centralization. See explanation in full under Normal Adjustment.

## VII. CENTRALIZATION

We have already brought out the idea under the subject "Oneness" that we first deal with an object *en masse*. We look first upon a picture as a complete thing; we gaze upon a forest or a vast range of mountains, seeing the view as a whole. When the first generic or general impression has imprinted an indelible picture upon the memory, the mind then becomes focussed upon some central point which is usually the most attractive point in the object or view over which the eye is passing. The eye having centered itself upon this focal or particular point, the mind proceeds to concentrate upon the next important point, and so on throughout the entire picture or object of concentration, until all is carefully observed. Thus it is in concentrating the attention upon the body. Having established Oneness in the individual, it is quite necessary to establish a central point so that each agent may be able to perform its function without interfering either with its own energized or devitalized state, or with the energized or devitalized state of another agent.

A careful observation of the well-developed and thoroughly-mastered individual as a whole will show, almost simultaneously, that somewhere in close proximity to the notch of the sternum one's attention is arrested; so we proceed to consider

exercises which may bring about, if faithfully worked upon, the same result in all individuals. Again quoting from Delsarte, "By liberating the surface we establish a center" and vice versa; and in order to accomplish this unified relation of all agents about the center, we proceed as follows:

Weight upon both feet; begin by slowly surrendering one leg and by carrying the weight entirely over the ball of the other foot; the body must be kept squarely perpendicular, as though it were hung by some mystic thread upon an imaginary hook located somewhere in the region of the notch of the sternum, the free side must be entirely relaxed in order to allow the foot to move to the side. Having accomplished this important exercise slowly transfer the weight to the other foot, allowing no sag or rigidity to enter into the body. When you have thoroughly mastered this exercise, place the foot directly to the side and slowly transfer the weight to the free foot.

Having repeated the exercise many times there will be a sense of mastery dominating, and you will then feel in concord with the great things of the Universe. The fundamental principles and all other exercises which follow are based upon the principle of rhythm; that is,—that in all nature some portion of the object or mass is at rest while another portion is in activity. You will

observe in the grass of the field that some blades are being bended or shaken by the passing wind, while others are seemingly untouched, and even the bended blade, after having been pressed or twisted, returns to its normal position and stands for a long time in passivity. So it is with the waves in the ocean, the trees in the forest, and all natural objects in this terrestrial existence.

Yet in order to master fully this most wonderful step, it is necessary to continue work along the following lines: Have the weight well established over the ball of one foot, pass the free foot forward and backward until you are able to do it without disturbing the other agents of the body as a whole. When this exercise has been repeated many times, pass the free foot across the strong foot, then back again and out at the side until there is no sense of disturbance during the process of this exercise. Place the free foot back, carrying the arm on the same side directly out horizontally in front of the body, and then pass the free foot forward, moving the arm on the same side down and back past the body in a semi-circular movement, seeing to it that the arm reaches the furthest point of extension back of the body simultaneously with the extension of the foot in front; in other words, each agent should work harmoniously and co-operatively, departing and

arriving at the same time in opposition exercises. This fundamental principle must be carried out or the result will be chaotic, not uniform.<sup>7</sup>

After having mastered the preceding exercise until there is a rhythmic harmonious response,

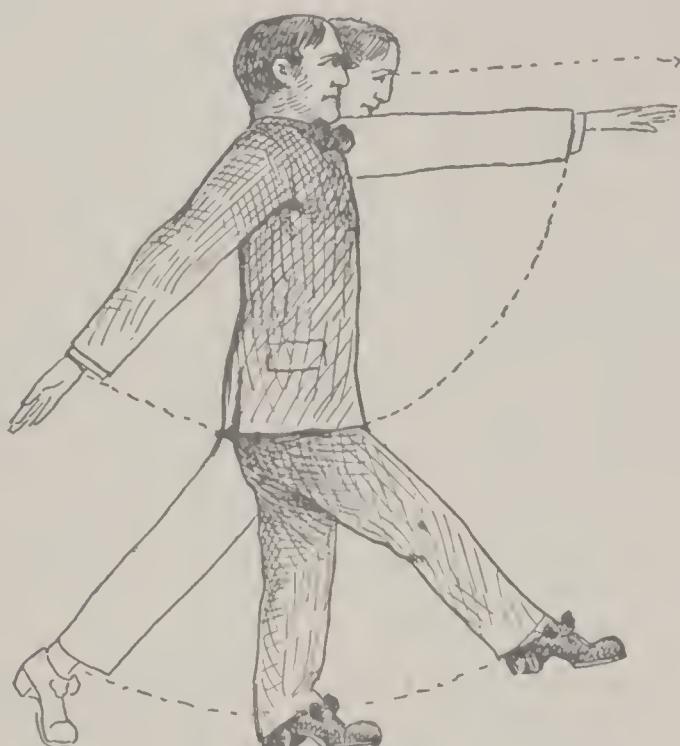


FIGURE 4.

place the free foot directly out at the side, carrying the arm on the free side across the body until the palm of the hand rests upon the opposite shoulder; move the arm and the leg in lateral opposi-

<sup>7</sup> Avoid the thoughtless performance of any and all external exercises, for it is useless to attempt them unless they are practiced with careful concentration and successive interpretation.

tion, passing the free foot across the strong foot. Be sure that the ball of the foot touches the floor and that the toe is out at the side, extended at its proper angle.

Having repeated this exercise with the heretofore mentioned agents until a mastery is attained, proceed with the next exercise by passing the free foot directly back, extending the arm horizontally on the same side directly in front of the body until the hand is on a level with the shoulder, or even above; normally bow the head, fix the eye upon an object directly in front of and on a level with the eye, move head, arm and leg in triple opposition. When the student is able to perform successfully this exercise from five to ten minutes, he will then be able to secure greater results from whatever work may be demanded of him.<sup>8</sup>

The next exercise is for concentration, viz.: Placing the foot at the side, arm carried horizontally across the body, the eye fixed on some object directly in front of and on a level with the eye, incline the head toward the free side; move head, hand and foot in lateral triple opposition.

Another very important exercise is to place the free foot at the side, arm on the same side carried

<sup>8</sup> Note: This exercise is not only one of the most beneficial morally, mentally and physically for the establishment of poise, but it is also a most efficient factor for concentration.

to a curved position directly up and over the head, eye upon an object directly in front of and on a level with the eye, head inclined until it rests within the circle of the arm; move head, hand and foot in lateral triple opposition.<sup>9</sup>

Exercise: Place the free foot at the side, lift, let fall. Place free foot across the other leg, lift and let fall.<sup>10</sup>

Exercise: Place the free foot forward, arm on the same side carried down past the body, lift foot and arm simultaneously, move arm still further backward, moving arm and leg in opposition; let foot fall to floor, while arm simultaneously returns to its normal extended opposition; then move them still further in opposite direction until foot reaches farthest point in front of the body. Repeat the exercise.<sup>11</sup>

<sup>9</sup> Carry the head only so far as you are able to see the object upon which the eye is fixed.

<sup>10</sup> When lifting the free foot, whether it be forward or backward, the knee should be kept straight, and the entire leg lifted from the hip. In performing this and all other exercises, be sure that the activity of one agent in no wise interferes with or disturbs the passiveness or repose of any other agent; and in no wise should the use of any one, two, three or possibly four agents in any way disturb the centrality of the body. There should be no break at the knee. Repeat the above exercises with each leg until you feel a sense of differentiation, or until there is no inclination to break at the knee or to allow the process to disturb any portion of the body.

<sup>11</sup> In the beginning this exercise should be practiced slowly and for a short period of time, but never should be given up until one is able to continue it for at least five minutes, ten minutes being the maximum. Then and then only will one realize its advantages and true worth.

*Detail of Exercises Under Centralization*

1. Place free foot to the front, lift, let fall.
2. Place free foot to the side, lift, let fall.
3. Place free foot to the back, lift, let fall.<sup>12</sup>
4. Repeat with other foot.
5. Place free foot to the side, bring it back to other foot, slowly take the weight upon free foot.
6. Repeat with other foot.
7. Place free foot to the side, take weight slowly over to free foot, until strong foot is liberated.
8. Repeat with other foot.
9. Place foot forward, take weight slowly forward to free foot until back foot is entirely liberated, and let fall. Place foot upon the floor.
10. Place free foot back, take weight slowly back to free foot, until forward foot is easily drawn back with no weight upon it.
11. Place free foot at side, toe in line with the other foot, and pointing toe down toward the floor. Carry weight slowly over the ball of the free foot.<sup>13</sup>
12. Repeat with the other foot very slowly.

<sup>12</sup> Be sure to keep the leg straight.

<sup>13</sup> Do not stick toe into the air. Keep the body erect and shoulders square.

Gradually increase the transference of the weight.<sup>14</sup>

13. Weight on one foot, place free foot forward and then back.

14. Repeat with other foot.

15. Weight on one foot, place free foot at side, then across the body.<sup>15</sup>

16. Repeat with other foot.

17. Weight upon one foot, arm on the side of free foot lifted horizontally in front of body, foot on the same side placed back, move arm and foot in opposition.

18. Repeat with other arm and foot.

19. Weight upon one foot, place free foot at side, arm on the free side across the body, lateral opposition of arm and foot.

20. Repeat with other arm and foot.

21. Weight upon one foot, arm on the side of free foot raised horizontally in front, head normally bowed, eye fixed on an object on a level with and directly in front of the eye; move head, foot, and arm in triple opposition.

22. Repeat, using head, other arm and foot.

23. Weight upon one foot, place free foot at side, arm on the same side across the body, head inclined toward the free side, and the eye on an

<sup>14</sup> The more slowly the exercises are taken, the better. Thus you will bring about grace in your body. Not until ease and grace pervade the body can ease be revealed in the voice.

<sup>15</sup> Be careful not to twist the body.

object; move head, foot and arm in triple opposition.

24. Repeat with head, other arm and foot.

25. Weight upon one foot, gradually lift the free foot from the floor and gently sway the foot forward and backward.

26. Repeat with other foot.

27. Weight upon one foot, lift free foot from the floor, carry foot across in front of the other leg, swing around and carry back of strong foot. Swing leg well out to the side so the free leg is about at an angle of forty-five degrees with the strong leg.

28. Repeat with other leg.

29. Weight upon one foot, arm on the side of free foot lifted horizontally in front of body, gradually lift the free foot from the floor; gently sway the foot and arm in opposition.

30. Repeat with other arm and foot.

31. Weight upon one foot, place free foot at side, arm on the same side across the body, lift foot from floor; bring the foot in front across other foot without disturbing the rest of the body.

32. Repeat with other foot and arm.

33. Weight upon one foot, gradually lift the free foot from the floor, arm on the free side lifted horizontally in front of body, the head bowed, the eye on an object directly in front of and

on a level with the eye; move head, arm and foot in triple opposition. See figure 4.

34. Repeat with head, other arm and foot.
35. Weight upon one foot, free foot to the side, arm on the same side across the body, head inclined toward the free side, bring the foot in front across the strong foot without disturbing the rest of the body. Swing head, hand and foot in lateral triple opposition.

36. Repeat with head, other arm and foot.<sup>16</sup>

## VIII. EQUILIBRATION

Equilibration is the liberation of all parts around the definite center.

Until we are liberated, we cannot be responsive and free. An agent cannot properly perform its function until it is liberated, and the better each agent is able to perform its function the greater is the mass. Some people think that the transference of a constriction is the elimination of it, but this is not true. "By establishing a center, we liberate the surface." Let us see that we establish this center—that the surface may be free, for liberation changes an agent or agents

<sup>16</sup> Repeat the above exercises many times. This is the way to train an agent to perform its function. The better each agent is able to perform its own function so much greater is the man. He then comes into the realm of Universal education.

from the dead or inexpressive to the expressive and living.

*Exercises for the Different Agents*

*Wrists.* Arms carried horizontally in front of body, will centered in forearm, remove will from hand, move arm up and down; see that hands hang pendent and free from wrists. Repeat with palms in, out, up, and down.

*Fingers.* Enmass the palm of the hand with forearm so that the palm of the hand becomes one with the forearm. Easily move the forearm with hand up and down; see that the fingers hang relaxed and limp as a whiplash would from a stock.

*EXPEDIENT.* To liberate the fingers of the right hand, place thumb of the left hand in the palm of the right, concentrate until the fingers of the right become limp, then grasp the palm with the left hand and shake the right hand vigorously —the fingers of the same being entirely relaxed. Reverse the exercise; relax the fingers of the left hand in the same manner.

*Shoulders.* Twist the body right and left, move shoulders forward and back, see that the arms hang relaxed and free from the shoulders. Repeat these exercises. Move the left shoulder up, back, down, forward. Repeat with other

shoulder. See that arms hang freely.<sup>17</sup>

*Elbow.* The great liberating exercise: Arms out horizontally at side. Remove will from the fingers, hand, forearm; center will in upper arm, break at the elbows; then take a broad base, weight upon both feet, sway the whole body from side to side until forearms hang pendent and relaxed from elbows. Arms from elbows down should hang perfectly free and swing as the pendulum of a clock.

EXPEDIENTS. 1. Lift both arms above the head or body as high as they will reach. Pull down, then throw out quickly.

2. Arms horizontally forward in front of the body. Grasp an imaginary object, and imagine that while you are pulling it toward you with your hands it is resisting as hard as you are pulling. Bring arms back until elbows pass body, then quickly throw arms out seeing that they swing freely from the elbow.

3. Drop the body forward to the waist, weight on both feet. Gradually lift the body, then give up the whole body to the waist.

4. Sit on chair. Place arm over chair back. Will centered in upper arm, break at elbow, see that forearm hangs free.

5. Sway the body right and left, lateral move-

<sup>17</sup> In all the above exercises, there should be no activity in the arms. They should hang lifeless at the side.

ment, seeing to it that the forearms hang freely at the side.

*Hip.* Stand in poise upon edge of an elevation of about ten inches, allowing free foot to hang limp at the side, lift hip, then lift leg from hip until upper leg is horizontal and lower leg is perpendicular, quickly surrender, and let fall. Chest must be immovable.<sup>18</sup>

*Knee.* Lift leg from floor, and in so doing, see that ball of foot leaves floor last. Carry upper leg horizontally in front of body, will centered in upper leg, allowing lower leg to swing freely.

*Torso.* Close eyes, drop head upon chest, trunk and arms entirely relaxed, drop torso forward; slowly recover. Repeat same to left and right.

**EXPEDIENTS.** 1. Arms up over head, give up. Do this exercise many times.

2. Carry the body slowly forward, first relaxing the eyes until they close. Allow the head to sag until it falls upon the chest, and allow chest to sink in; then beginning with the uppermost bone in the spinal column, see that each one successively surrenders until the entire upper part of the body hangs limply and lifelessly forward, sustained only by the concentrated attention at the hips,

<sup>18</sup> If ball of foot strikes floor first, hip is probably free, though this is not always absolute proof.

while the knees are held firm and the legs absolutely straight. Then slowly rise—energizing the successive vertebrae from base upwards—head relaxed.<sup>19</sup>

If you are troubled with a flabbiness and fatty extension of the abdomen, a repetition of these exercises at night before retiring and also upon rising in the morning will eliminate the objection-



FIGURE 5.

able condition. The best exercise for this condition, however, is to place one foot upon a chair, keep the knee straight and bend down as if about to tie a shoe.

Another exercise is to bend forward to the floor and walk around on your hands and feet.

<sup>19</sup> This exercise should never be taken while wearing tight clothing about the waist.

*Neck.* Carry head forward; surrender to gravity. Carry the head back, surrender to gravity; to the left, and surrender; to the right and surrender. Slowly rotate, and see that the neck is liberated at all points.

*Jaw.* Carry head forward until chin rests upon the chest; lift head and apparently leave jaw on chest, shake sidewise seeing that jaw is relaxed.<sup>20</sup>

## IX. TRANSITION

There is no transition without a mental struggle resulting in either victory or failure in the mind.

The eye having the closest telegraphic connection with the mind necessarily is the first agent. It responds to the slightest visible attraction and marshals the direction.

Next to the eye, in responding to the action of the mind, is the face, hence transition in facial relation. Then come the following:—

Head.

Fingers.

Hand.

Arm.

Foot.

Torso.

Transition of head—pivot, incline, bow, lift.\*

<sup>20</sup> The jaw may be more quickly liberated through the imagination by conceiving a series of surprises.

\* Normal position of the head is taken for granted as a base.

*Standing Transition*

In transferring the weight from one foot to another, or from one situation into another one, the law of locomotion should govern this transition; there should be some object of attraction or repulsion. It should be started from the best in man, that is, somewhere within the region of the notch of the sternum, and unless this transition or movement is characterized by such an activity, there is a shift in the body, but no transition. A transition should always begin in the brain and end with the feet; that is, it should be made with the whole body—even the tissue.

When making a transition in the direction of the free foot, there should be a step with the free foot. In moving toward the strong foot, the free foot should pivot and the movement should constitute a slight step through the pivot of the foot. When the strong foot is released it falls to its relative position, thus making a complete change in appearance, presence, and relation of the body. In all these transitions the outward sign is signified through the eye first, the head next, then through the force or feet, then through the transference of weight, and last, through the relation of the whole body.

If the best of man or torso is not correctly re-

lated when the movement is carried on, this will indicate that the man has, during the process of transition, found some cause to withhold his best from the individual or individuals toward whom he is transferring his weight or who is the cause of his attraction; for in a complete transition, the body should be properly related with the object which either attracts or repels. However, there are many physiological conditions which alter all transitory relations.

### *Transition to Free Foot*

Eye in direction of free foot, carry the eye easily to a definite point, head moving in the same direction on an equal point with the eye; place free foot easily back of strong foot, carry weight to free foot, allow body to relate itself.

### *Transition to Strong Foot*<sup>21</sup>

Eye toward the strong foot to a definite point, carry head easily to it, pivot heel of free foot well out, carry weight to free foot, which now becomes the strong foot, and allow heel of other foot to swing in and relate itself to strong foot as body relates itself with object.

<sup>21</sup> When moving toward the free foot there is a step. When moving toward the strong foot, there is a pivot.

Be careful that the body does not move faster than the eye and head.

*Preparatory Steps for the Assimilation of Character*

*Transition of*

1. Eye—head—step—weight—relate: Animation, then repose.
2. Eye—head—pivot—weight—relate. Prostration, then recover (rising).
3. Eye—head—step—weight—relate: Explosion, then recovery.
4. Eye—head—pivot—weight—relate: Enfeebled, repose.
5. Eye—head—step—weight—relate: Vulgar Ease, repose.
6. Eye—head—pivot—weight—relate: Hesitation, repose.
7. Eye—head—step—weight—relate: Antagonism, repose.
8. Eye—head—pivot—weight—relate: Vacillation, repose.
9. Eye—head—step—weight—relate: Repose (strong attitude).
10. Take a broad step forward, throwing all the weight on the strong forward foot. Keep the body upright, and shoulders square; retired leg straight and relaxed.

11. Take a broad step backward as in prostration, or in a bow, weight entirely upon the retired leg. Observe conditions as in above exercise.
12. Take a broad step to the right. (Observe conditions.)
13. Take a broad step to the left. (Observe conditions.)<sup>22</sup>

### *Seated Transition*

The same law which applies to the standing transition is applicable in the seated one. There should never be a stolid, stable, stationary stop except to portray a definite sloppiness; and this is only to be found in characters suggesting a jelly-fish. The individual playing an active character should show in the lengths, as well as in the breadths, the gradation and radiation of the transitory mental condition. The cause of these transitions while in sitting posture should only be the result of relative values, objective and subjective.

## X. OPPOSITION

Opposition of head and hand, palm toward face, then from face.

Opposition of head and foot.

Opposition of head and shoulder.

<sup>22</sup> Be sure that the upper part of torso leads first, and that it does not break at any part in moving forward, backward and sidewise.

Opposition,—pivot, head and hand.

Opposition,—affirmation of foot, and attestation of hand, arm and leg.

Opposition of arm, head and foot.

Opposition—in a bow.\*

Opposition in the face, corners of lips, eyes, and nose.

Opposition can reveal the greatest emotion in any part of the body with the surrender and recovery of your chest.

### *Harmonic Expansion of the Hand*

1. Extend the fingers and thumb as far as you can in every direction, and put mind on tips of fingers. Slowly bring them to one focal point. Hold attitude tense, and then slowly release.

2. Delicately pick up something, then expand the hand. Up—out; up—closed; out—expand; in—out; keep forearm firm.<sup>23</sup>

## XI. POISE

When we take into consideration the wonderful spheres in their respective places, then we be-

\* Opposition in the realm of pivotal lateral oppositions of torso and head reveals strength.

<sup>23</sup> A hand should never come to its absolute openness until the thought is fully revealed. These exercises make the hand an expressive agent, not an inexpressive one. The position of the thumb marks the degree of the intelligence of the hand, and many times of the individual.

gin to have some appreciation of what poise is, for God has poised all things. Many times one uses the word "poise" in connection with inanimate things—and unjustly so—for nothing can be poised unless it has an appreciation and some understanding of the Supreme Being. When faith is established, we see even the otherwise dwarfed individual towering above the physically developed brute. One never will be able wholly to express himself until he is thoroughly poised—First, by an established center, moving *en masse*; Second, by an equilibrated state, so that any or all of the particular agents may perform their special functions without interfering with or disturbing the other agents of the body. The great lack of uniformity throughout all time has been owing to lack of poise; it has even allowed the acts of individuals to upset the great center of states and nations.

Strife would be a thing of the past if all humanity were poised and could be brought to believe in a Oneness with the Creator. Then we would deal with the individual conditions as though they were universal parts of the whole working together. One cannot injure a part without marring the whole.

When one has come to the realization of a certain centrality by bringing the notch of the sternum perpendicularly to the base of support, then

is one brought into the borderland of Poise. And what is Poise? This is an endless subject. We can touch only briefly upon this important thing which is so necessary for all public speakers.

Poise is a matter of mentality combined with spirituality—a supreme lifting-up. It is the relation of the individual to the Universal, or man to God. It is the connecting of an imaginary thread somewhere within the region of the notch of the sternum passing directly through the head and upward. It is allowing one's self to be sustained or borne up by the "Everlasting Arms." There are different degrees of Poise, and in its highest form it is the realisation of a "Peace that passeth all understanding." Poise is contradistinct to position; whereas position is fixed—is accidental and is changeable—Poise is permanent, is fundamental and is unchangeable.

An object may be fixed into shape, or a person may be placed in a certain position by another, but Poise can be obtained only through the effort of the learner.

### *Tests for Poise*

1. Weight on one foot, half kneel; change feet without disturbing the rest of the body.
2. Weight on one foot, toe of free foot on

heel of strong foot, rise on ball of strong foot, slowly kneel.

3. Toe on heel of strong foot, half kneel, rise slowly.

4. Weight on one foot, swing the other foot in front, at side, and back.

5. Slowly rise upon ball of foot, slowly half kneel without disturbing the body or breaking the oneness of the body.

6. Slowly rise on toes, slowly sink, bending the knees. Repeat this exercise many times.<sup>24</sup>

### *Exercises for Obtaining Poise*

1. The Rhythmic Action of the Limbs (waltz time) as follows:

Weight upon one foot, free foot extended in front of the body, hop upon strong foot simultaneously allowing the free foot apparently to kick the strong foot backward on the count of one; then hop upon the strong foot as the foot which is extending backward swings forward to the strong foot on the count of two; then hop again, and the free foot swings forward to an extended position on the third count. Vice versa.

2. Hop on one foot, then on the other. This exercise stimulates the thinking, as the motor center that controls the feet is located in the base of the brain.

<sup>24</sup> In all these exercises we are working to establish a center.

*Presence and Bearing*

The first point of interest to the *listener* or *observer* is the *Presence* of the one appearing before the *public*. When the speaker or performer comes upon the stage, the auditors have their conception all completed and a measure is taken of him long before he has said anything. When he has presented himself in the best possible manner, one-half of his work is already done; that is, he has gained the interest of the audience.

Every auditor—man, woman or child—who is pleased with the speaker's appearance, is very happy to listen to what he has to say; whereas when the speaker attempts to deliver some very important point, and the channels of expression are clogged with constriction, the result will be a limited reception on the part of the listener. Therefore, it is absolutely useless to attempt the mastery of the successive steps of Psycho-Gymnastics unless one masters each step, for these gymnastics lead into a harmonious development of the whole.

The specific point that presents itself to the observer is the manner in which one carries himself, and the manner in which different people are led;—some are led from the nose, others from the toes; again others will be led from the abdomen, from the knees, or chest, or forehead. The

mystic point which should lead or carry one toward or away from the audience is located somewhere in the region of the notch of the sternum, primarily called the "wishbone;" and as each wish is a prayer it should be the aim of each individual to present to his fellowmen the wish or prayer born of his best.

Every step forward should have an element of falling forward; every step backward should be characterized with the suggestion of falling backward; every pivot toward a person or object should be the suggestion of attraction; every pivot from the same should indicate disinterestedness or a greater attraction in another direction. No movement of any agent of the body should ever appear unless there is some subjective or objective cause, for the law of locomotion is the result of attraction and repulsion.

## XII. ELEMENTAL ACTS AND ATTITUDES

1. *Hands* open, close.
2. *Feet* lift, fall, move sidewise, rotate.
3. *Head* lift, fall or bow, advance, retreat, pivot.
4. *Shoulder* lift, fall, advance, retreat, rotate.

5.	<i>Elbow</i>	open, close.
6.	<i>Arm</i>	fold, unfold.
7.	<i>Torso</i>	expand, contract, twist.
8.	<i>Abdomen</i>	contract, expand.
9.	<i>Hips</i>	lift, fall, rotate.
10.	<i>Jaw</i>	open, close.
11.	<i>Nose</i>	dilate, contract.
12.	<i>Eye</i>	roll upward, downward, rotate, lateral movement.
13.	<i>Eyelid</i>	up, down, inward contraction, expansion.
14.	<i>Lips</i>	open, close, contract, expand, purse.

*Head, Agent of Intellectuality.*

1.	<i>Normally erect</i>	Repose.
2.	<i>Bowed, Respect</i>	Reverence, Meditation.
3.	<i>Lifted</i>	Exaltation.
4.	<i>Inclined</i>	Sympathy.
5.	<i>Pivoted toward object or person</i>	Attention.
6.	<i>Pivoted from ob- ject or person</i>	Inattention.
7.	<i>Advanced</i>	Eagerness.
8.	<i>Drawn back</i>	Antagonism.
9.	<i>Hung</i>	Prostration or Grief.
10.	<i>Thrown back</i>	Explosion or Agony.

*Attitudes of the Feet.*

The feet are the agents through which the mind's force is expressed. Elemental actions of the feet are to lift, let fall, a slight curling tendency of contraction or extension, a slight lateral movement, and possibly a rotary movement. In

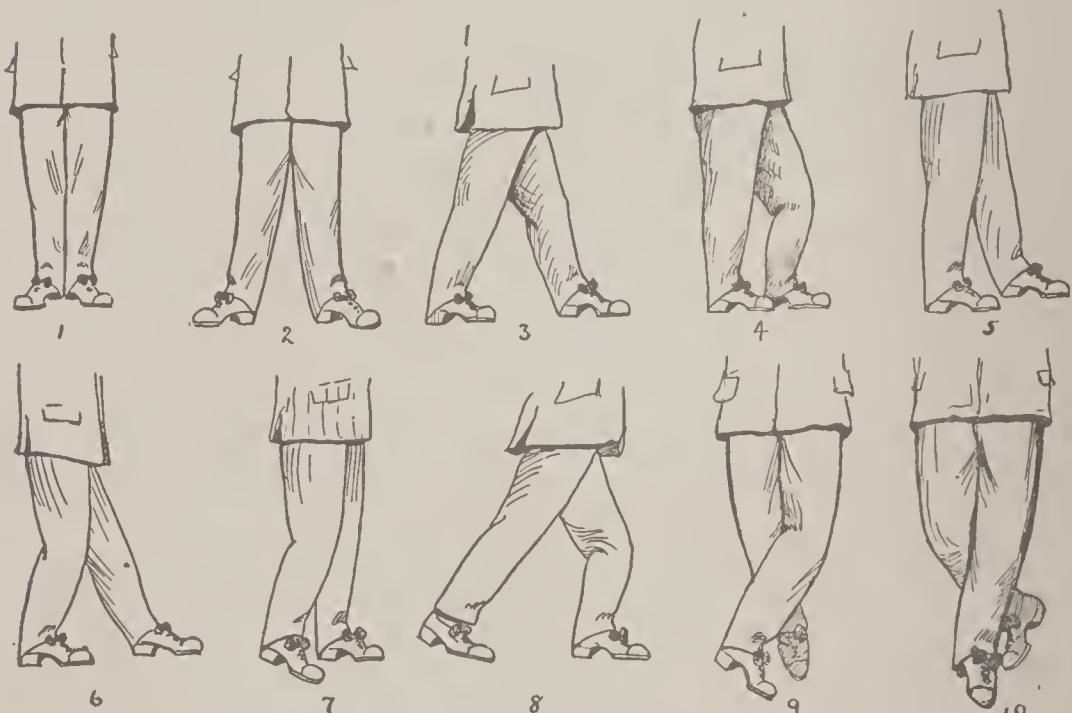


FIGURE 6.

specifying the attitudes of the feet it is necessary to give them in their relation to each other.

1. *Weight upon both feet with narrow base, moving parallel,—force enfeebled:* This is found in an old man, or toddling child, or an imbecile. When you find a man upon two feet you will find him your servant, his force enfeebled.

2. *Weight upon both feet with broad base,—* force in familiar or vulgar ease: You will find the conceit in this individual beyond measure. If he has any intelligence at all, it is so forced down by vulgar conditions that he is expressing the very lowest that is in him.

3. *Weight upon two feet with one foot in advance of the other or the weight between the two,—* hesitation or vacillation or the state of fear: You will find this condition in the coward.

4. *Weight upon the back foot, knee of forward foot bent slightly and perpendicular to the foot, with free foot slightly in advance, and relaxed,—* force in repose. Probably this is the strongest attitude of the feet; it is in this attitude that a man receives his regenerative force, that is, he comes back into a reposeful, poised state.

5. *Weight upon back foot with forward knee straightened,—* antagonism or indignation. Many a lawyer has antagonized a jury and lost his case by standing in this attitude when addressing them.

6. *Weight upon back foot with back knee bent and forward knee straightened,—* prostration,—one of the abnormal attitudes. This is the reason that a bow is the prostration of your mentality or better self. It is an exceedingly stupid audience who will not recognize a bow and realize that you are bowing before their mental appreciation. That is why it is worth while

for you to bow when you make your appearance upon a platform, keeping your eyes steadily on the audience. It denotes the absolute surrender of mental struggle.

7. *Weight upon the forward foot with back foot relaxed and fallen to the floor behind the other foot*,—force in animation, a condition which is found in the active, animated person. It indicates that the intellectual force of the animal man is aroused and stirred to activity. No weight should be on the back foot in this position.

8. *Weight upon forward foot—broad base*: force in explosion. This is a decisive step forward. It is the animal force in action, seen in the runner or the fighter.

*Moving from one attitude to the other without apparent effort*,—transitory attitude. This attitude changes according to the changeable man, or the transitory force. (Figure not shown.)

9. *Crossing free foot in front of and over strong foot*,—the servile attitude, objective servility. In foreign countries all must courtesy to the King.

10. *Foot crossed in back*,—subjective servility.<sup>25</sup>

<sup>25</sup> These attitudes are also noted in sitting. The vulgar attitude is seen in the individual who sits with his feet sprawled out. "Force enfeebled" is noticed in the afternoon-tea sort of fellow.

## XIII. WALKING

The mastery of all steps in the Psycho-Gymnastic program primarily presupposes the good walk. To attempt to teach a student to carry himself correctly without having first mastered those steps, would be futile indeed, for the beginning of a good walk requires poise and purposive principles. That sense of uplift, or relation of man to God rather than to his "gods," must be the first step; that is,—it requires a carrying uplift with the body moving as one, with no twist of the hips, or wriggles at the shoulders, or flopping at the waist. The notch of the sternum should always lead.

There is a sympathetic co-operative act in every good walk wherein is found the sense of activity and passivity in the body at the fall of the foot. There should be a sympathetic response of the head to every walking step which is taken; that is,—the head sympathizes and co-operates with the labor of any and every other agent of the body; as, for instance, when one steps forward, the head inclines slightly toward the strong side. If this is not found to be the case, then the student should immediately proceed to liberate the means so that the agents will co-operate harmoniously.

Man is led from his point of worship.

We find that the individual who has "other gods before Him," the man who is strongly governed by things animal, will be led from the abdomen; the weak-kneed individual, the vitally collapsed animal, who has yielded to and is daily worshiping at the shrine of the weak animal, will be led by his knees. Whereas when one is interested in, is paying tribute to, and is ever stirred by the vital affections and is tied to Cupid's strings, he or she will be led from the center—from the lungs, heart and diaphragm. The fighter, the one walking with a "chip on his shoulder," "seeking all whom he may devour," will be led by his jaw. In the over-emotional who are stirred by every flapping flag of the flimsy, fluttering frill, or "flaunting robes of imbecile idleness," you will find that the thermometer of passions, the shoulders, will be advanced and extended into every possible niche. The sensuous or voluptuous person who enjoys and is susceptible only to material things—the things which appeal only to the five senses—will be led by the loose and limp-lentious lip. The intellectual individual who worships at the foot of knowledge, his "god," will be led from the forehead. The ideal person who trusts all, having the innocence of youth (known as the unsophisticated), is led through the eye, and will, under the fire of grotesque conversation, stare in amazement or finally

retreat. Then comes the one who is led abnormally by the spiritual agent,—the nose,—bringing it in contact with things entirely out of its sphere, and degrading or lowering the powers and purposes of the individual. In another person, we find the arms akimbo, slightly in advance,—one who is led by his “god conceit.” The individual passing down the street, who is led by his feet, indicates an accentuation of the brute force.



FIGURE 7.

That which constitutes a good walk is this—the notch of the sternum or upper part of the torso should lead the man, hips firm but not stiff. The body should seemingly be sustained and suspended from above, and as it is led from the notch of the sternum the foot should fall along the side of the retired foot, then toes of feet will not continually be sticking out in front and leading alone.

The heels should fall upon a line and the feet fall at an angle of twelve degrees when moving straight forward; and when one comes to a stop,

the free foot should relate to the strong foot at its regular angle, heel pointed a little back of the arch of the other foot. In a good walk, there is a sense of being carried, or buoyed up—no sense of jar in any part of the body. The back should be carried so that a line may be perpendicularly drawn from the first natural curve in the spine to the top of hips, and the abdomen will recede into its proper place. Then the breathing will be from the diaphragm, and the thinking and expression will be free.

#### XIV. GESTURE

A gesture is any action resulting from the conscious or subconscious activity of the mind; therefore, as soon as the body has been equilibrated and poised and the individual has been taught to think and to live his ideas, all gestures will be true and unaffected. The expression "Work upon gesture" does not only imply mimicry and non-thinking, but it also will bring about a result of insipidity and, eventually, imbecility. Perhaps there is no phase of this great subject which has so precipitated the disgrace upon the profession of *public reading* and *acting* as the misunderstanding in regard to this subject of gesture.

If you have anything to say, say it forcefully or deliberately as the thing may indicate, and your gestures will take care of themselves. If

you are to greet a friend, you never stop to think "how shall I put out my hand?" If an automobile hurls some mud into your eyes, you do not say "how shall I place my hand to remove the 'real estate'?" or if some one is in danger, "how shall I assist him and still retain my grace and prettiness?" Let your gestures take care of themselves, and once you have been liberated, "To thine own self be true and it must follow as the night the day, thou canst not then be false to any man."

## XV. NOTES

*The Thorax*

“The lungs are suspended in a closed box, the chest cavity, or thorax. The sides of the thorax are composed of the ribs, with the muscles and other tissues which cover the ribs and fill the spaces between them. The backbone and the breastbone also help to form the chest walls. The upper side of the cavity is closed by a broad muscle, the diaphragm, which separates it from the cavity of the abdomen.”

*The Diaphragm*

“This very important part of the respiratory apparatus is located, as just stated, between the chest and the abdomen. It is a muscular partition, the edges of which are attached to the lower ribs. When at rest, the diaphragm is dome-shaped, rising up into the cavity of the chest. Its hollow under surface rests upon the liver, stomach, and other organs which occupy the upper part of the abdominal cavity. Besides the diaphragm, there are a number of other muscles attached to the outer surfaces of the ribs which

assist in respiration. The abdominal muscles also are of essential use in breathing.

"The action of the diaphragm is important in reference to other organs besides the lungs. It aids digestion by a sort of kneading action upon

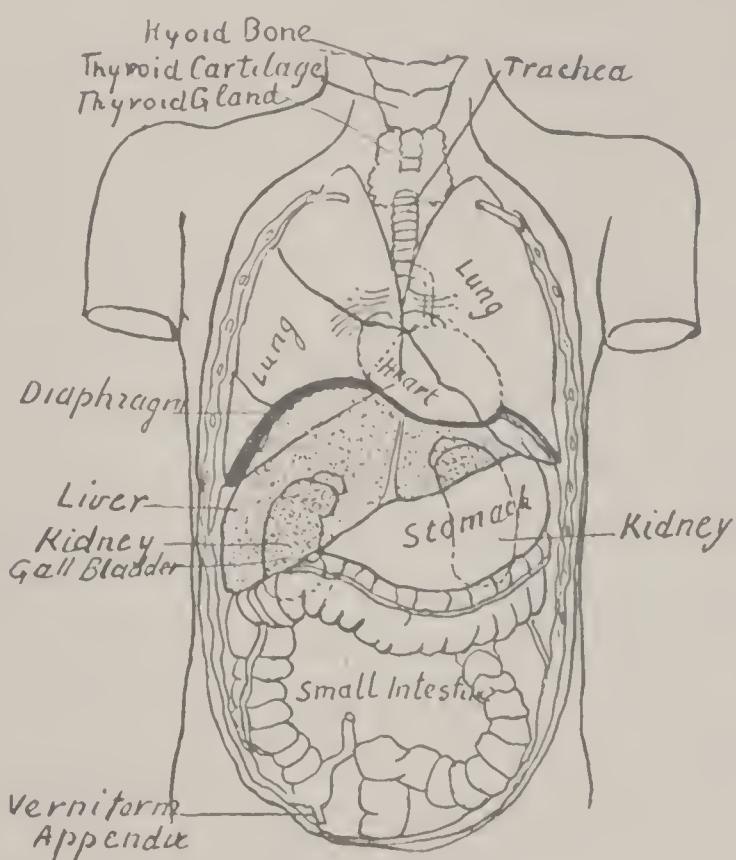


FIGURE 8.

the stomach. It compresses the liver, empties it of its stagnant blood, and forces the bile into its proper channels. It hastens the sluggish current of the portal circulation, and thus aids in the absorption of digested food by the mucous membrane of the stomach and the intestines. Its great importance demands that it should be allowed to

act without the restraint of tight stays or waistbands. The practice of tight lacing, so common among civilized women (though not practised by the women of any uncivilized tribe yet discovered), is so exceedingly harmful, and productive of such widespread injury in the body, that it can scarcely be considered less than criminal when practised by a person who has been informed of its evils. (Among savages, men and women breathe alike.)"—From a text-book by J. H. Kellogg, M. D.

1. The diaphragmatic action was discovered by Lamperti. The story goes that he was once aroused from his slumber by the howling of a dog. Angry at being thus disturbed, he arose and, going to the window, was about to throw something at the offender, when suddenly his attention was arrested by the manner in which the animal gave utterance to his howls. He noticed that the dog's chest did not move at all,—that the activity was at the diaphragm. This led him to investigate with the result as mentioned above.

2. Take, for illustration, a baby and watch the truthful actions at the diaphragm. A baby breathes from the diaphragm, and this should convince all that the conditions which govern the breathing of the baby are the natural conditions for all humanity. The difficulty is that people become unnatural because of unnatural conditions;

but every person should, so far as possible, eliminate these conditions.

3. To awaken in many students a consciousness of the correct method of breathing, it will be necessary to make them lie on their backs and observe the activity at the center of the body.<sup>26</sup>

4. In sleep every one returns to natural breathing. This is one reason why the body is so refreshed after a night's rest.

### *Object of These Gymnastics*

1. The main object in teaching is to get the absolute concentration of the students.

2. There is no question of the superiority of Psycho-Gymnastics; but the teacher must know the subject and be able to present it.

3. An important point in gymnastics is to delineate and diagnose a case. This diagnosis is rather difficult, and cannot be done without the assistance of a teacher, who understands. Suppose every portion of one's body seems to be liberated and still the neck is stiff. In that case one is held by the top of his head, and not by the best of himself. He apparently has poise, but in reality has only position.

4. Spend little time in talking about other methods, for you need all your spare time to talk

<sup>26</sup> Unless there is an abnormal constriction, the student will return to normal or natural breathing.

about your own. It is one thing to know a subject for one's self but to know how to teach it is quite another matter; you will never realize how much or how little you know of your subject until people begin to ask you questions.

### *Voice or Body First?*

1. Does the Voice or the Body come first? Work on the body first, then begin on the voice. Follow the instructions under normal adjustment and the erectness of the body, then commence on the voice by first working for the breathing. Then give the following voice exercises: ha-ha! ho-ho! Observe most carefully these three conditions: Stability of the chest, passivity of the throat and face; activity of the diaphragm.

2. Be sure of one fact in your work upon the body; that is, that voice and action are as inseparable as food and water. The body must be liberated; you can never show ease in your voice until you have grace and freedom in your body.

### *Constriction—Relaxation*

1. In exercising with heavy apparatus, you liberate one agent at the expense of another, thus causing constriction.

2. Exercise for constriction in the throat: Roll head around slowly many times on the collar-

bone.

3. In case of fatigue, lie flat on the back and stretch in every direction. Then lie still, rising very slowly. You will feel like a new person after this exercise. Have the mind in a state of rest by thinking pleasant thoughts, then your exercise will be of some value to you. Lie relaxed for at least fifteen minutes.

4. Exercise to put one to sleep: Close eyes, drop head, drop chest and so on down—give up entirely, then slowly rise.

### *Oneness*

1. We owe Oneness to the Egyptians.

2. Never break the Oneness in any Normal character, even in the bow of an old man. When we have lost Oneness, we have lost the nobility of character.

3. We lose Oneness at the shoulders, hips, torso, the waist, and the knees.

4. Fear causes one to lose Unity and Oneness.

5. For chest expansion and training the imagination: Pulling a bell by means of a rope; driving horses, and pulling back with the lines; taking hold of something heavy and pulling backward until the arms pass the body; all imaginatively.

6. Stable chest: One must understand that

a stable chest does not mean a rigid chest, but a harmonious condition—stable around a center; the chest may move resonantly but not collapse.

7. Exercises to strengthen the muscles of the back: Place foot on chair and bend forward with hand to foot. Place the hands over the head, bend forward to the floor until the tips of the fingers touch the floor, keeping the knees straight. Repeat this exercise to the left and to the right. Lie down on the floor, lift yourself up by the elbow, arm, and toe; lie down on your back, keep legs and feet down on floor, arms at the side, raise the arms and torso up, coming to a sitting position. The arm and foot in opposition will strengthen the muscles of the back, also the muscles of the abdomen, both inward and outward.

### *Centralization*

1. Bring about harmonious development, then you have an enduring one.

2. We cannot lose Centralization without losing Oneness.

3. To teach children Psycho-Gymnastics: Get together a series of little games that will keep the child on one foot; hop-scotch, jump-rope, skip-rope. These are excellent for poise and for the liberation of the hips. Faithful practice of these exercises will also bring about the following results; it will enable the individual to walk on

balls of feet; strengthen the arches of the feet; stimulate better thinking.

4. In Psycho-Gymnastics no muscle should be developed to the detriment of the other muscles. Everything that can be done with a dumbbell can be done without; a wand excels bells and Indian clubs, but use of the wand brings about parallel movements. Ribbons are better still but even the use of ribbons will constrict.

5. By training each agent to perform its function, one comes into the realm of universal development.

### *Equilibration*

1. Each muscle should have the same value.

2. It took the Greeks three thousand years to become liberated.

3. A psychological method of liberating: Take some peaceful quotation or passage that is noble or joyful, live into each idea, and feel absolute control. You can never acquire this absolute control in passages of anger.

4. The face and nose can only be liberated through psychological effort or resource. Get mind in absolute repose by thinking passive, quiet thoughts. As a result, the face will become reposeful. The nose is the spiritual agent of the face and can only be liberated through the highest possible spiritual thought.

5. By establishing a center we liberate the surface, and by liberating the surface we establish a center. (Delsarte.)

### *Transition*

1. We owe our transition to the Romans, as they brought in the transitory period.

2. All expression begins in the eye. It is intellectual—the manifest center, the center of impression and perceptivity which shows mental relations.

### *Poise*

1. Poise is in the mind. It is fundamental. It is drawn from above. It centralizes, levitates—from above. Man is the only animal capable of levitation. It took three thousand years to acquire Poise after Art had begun. The best interpreters of Literature, like the best interpreters in all Art, usually maintain Poise. An animal cannot poise; it can balance, however, and it has the animal sense and instinct of rest in some agent or agents while the others are performing their functions.

2. Pose represents death not life—stone and wood instead of living people. Wax figures represent posers and are primarily meant to display wearing apparel. One may take a powerful pose, but he is not poised. Pose is acci-

dental, Poise fundamental.

3. Balance is an equal division of parts over the center of gravity. It centralizes to gravitation.

4. Position is fixed by one's own mind or that of another. It is accidental.

5. Bearing is the equalification of character. It shows your personality. It is your own. You bear equally with everything about you. Many people may be poised as you are, but no one else can have your *bearing*. It is the individual expression of universal relations. It reveals your relation to things and people about you,—also your environment.

6. Several reasons for giving the students the exercise of standing with the weight on one foot: It enables him to differentiate; gives him control; enables him to move without making the whole body a leg; strengthens the muscles of the abdomen by eliminating flabbiness; brings the mind into centrality or state of concentration; brings about a state of poise; enables him to suggest with activity and passivity the unknown back of the known, the unrevealed back of the revealed.

7. To improve the carriage, to make the back graceful and also to ward off a stooping propensity which comes with age, or for that matter which is often a condition in young people, there is no better practice than that of walking with a load on

the head.

In the boarding school half a century ago, the young ladies not only frequently reclined upon tables or upon the floor for an hour or so each day, but paraded the room with books on the head, thus gaining the erect carriage and beautiful poise which come naturally to peasant women who bear water and other loads on the head during the course of their work.

### *Walking*

1. Always keep your toes down in walking, as if there were a weight upon them.

2. In teaching Psycho-Gymnastics, it is very important to show how people are led by the head, face, nose, chin, feet and abdomen. Then show the students the correct way, that is, from the notch of the sternum. Ask the students which way they like the best; always let them decide for themselves. In nine cases out of ten, you will find their decision in favor of the lead from the notch of the sternum.

3. A walk has the co-operative or sympathetic action of the head, which sympathizes with the strong side.

4. A walk is the act of being led from the best of man,—with a continual activity and passivity of the limbs falling in their normal relation to each other.

5. The management of the feet shows control of life force—the center of motion.

6. Three kinds of walk: The reposeful, where the ball of the foot strikes first; normal average, where the ball of the foot and the heel strike together; the hurried or vital, where the heel strikes first.

### *Gesture*

1. Faces always oppose each other.
2. Farce is revealed through parallelism.
3. Tragedy is revealed through opposition.
4. The more meaningless movements you make, the less meaning there will be in the movements you may wish to make. (Delsarte.)
5. While the head affirms, the hand attests.

### *Health and the Correction of Irregularities*

1. Special exercises where one shoulder is higher than the other. Proceed as follows:

a. Take weight on side where shoulder is lowest, arm on that side raised above head, lean over to the other side, stretching.

b. Rotate the shoulders, lifting each one.

2. Exercise for a bow-legged person:

a. Stand with legs absolutely together. Put a strap around both legs at the knees, standing about one-half hour in that position. Draw up

strap one hole at a time as condition improves.

*b.* Take exercises—carrying one foot forward, backward, placing free foot at side, then back beside the strong foot.

*3.* For a stiff-hipped individual: Take liberating exercises of the hip, especially the one on an elevation.

*4.* For a loose-jointed individual: There is something wrong with the mind, and that person must be awakened to higher ideals. First, establish the Oneness of the body, never allowing it to sag down. Use the hip exercises, but see to it that the individual is carried from the notch of the sternum, that is with a sense of upliftment held from above. In the walk, be sure that the hips are firm but free.

*5.* An individual who has one hip higher than the other: Take hip liberation exercises, especially the one on an elevation.

*6.* For a chicken-breasted person: Lie face down, then on the back, and stretch out.

*7.* To remedy shoulder blades that are too obtrusive, there are many exercises but these three are beneficial:

*a.* Stand with the back to the wall; stretch out the arms with the back of the hands against the wall; keep this position for a few minutes.

*b.* Fold the arms, stand with the back against the wall; crook the elbows and raise them and

lower them. This helps the muscles of the back and arms.

c. Stand in a doorway, place your hands on each side of it, let the body sway gently backward and forward into the opening.

8. Remember the effect that an erect position has upon the joints in the backbone. Each of the joints in the backbone should be separate, moving easily, without any stiffness whatsoever. The joints in the backbone are separated, and they should remain so through life.

As long as we stand straight, the spine, instead of being parallel with the ground, stands up on end, and each joint in the backbone presses down upon those beneath it by force of weight.

As a result, the backbone of nearly all human beings is more or less badly affected. Some of the joints are pressed out to one side. The nerves that supply the different parts of the body with nervous energy and control the circulation of the blood throughout our internal apparatus, lie along the backbone and branch out at various places in the joints of the spine. These nerves are often pinched and interfered with by the bad condition of the backbone.

9. The following exercise is excellent for stretching the backbone and for keeping the spine straight: Bend forward very slowly and carefully at first, drawing in the stomach and bending the

body forward until you touch the floor with the tips of your fingers—keeping the knees straight.

10. Hanging from the limb of a tree or from a horizontal pole for a short time each day is also an excellent exercise.

Give your body a chance by holding yourself really straight and keeping in place the complicated machinery of the body. (See Figure 8.)

11. "Parents should aim to learn how to treat their children for health: Keep them from sitting as much as possible; teach them by precept and example to crawl around on all fours to relieve all the internal organs from the down-sagging incident to man's abnormal upright position, a kind of action that would, if sufficiently attended to, prevent many of the grievous disorders so common with old and young, as, for example, 'floating kidney' (a prolapsed kidney, always), prolapsus uteri, prolapsed stomach, prolapsed transverse colon (the cause of colitis, since it dams up the ascending colon and causes it to swell out with contents that cannot move forward as nature designs, and gives rise to 'inflammation of the bowels,' always the real disease in cases falsely called 'appendicitis'). Imagine the influence of right treatment along these lines upon the health of old and young!" *Charles E. Page, M. D.*

PART TWO  
SOCIETY DRAMA



## SOCIETY DRAMA

### SOCIETY DRAMA

The correct manner and movement of people in relation to their fellowmen at all times and in all places is Society Drama ; or Society Drama may be explained as the simplest performance of an act in the presence of others,—yet a performance retaining all the dignity of manhood.

### STAGE “PICTURES”

The “picture” upon the stage, or in a well-arranged drawing-room, is of great and grave importance to the auditors or guests. Like a painting, it must be arranged with all the art that is therein implied. The room should balance in every particular; the furniture should be placed so that the people will be seated with their faces in proper relation to the audience or hostess, except when it is especially planned that a certain small group may have its back, or one or two backs, to the audience; in the latter case it should be well thought out, and have a definite purpose in the arrangement. “Capillary attraction may be

very interesting, yet a whole head of hair will not hold an audience," for the most interesting part of a human being is the face. Therefore, faces should be related in opposite and not in parallel lines, and unless brought about for a definite effect, there should never be straight lines upon the stage. The lines should be broken in triangles; that is, the groups should be arranged triangularly, so that one side of the triangle will be open for the observation and gratification of the spectator.

#### PLATFORM AND STAGE RULES

##### *Ascending and descending the platform*

In ascending or descending the platform, start to ascend or descend with the foot farthest from the audience.

##### *Position on the platform*

In moving upon the platform, start with the foot in the direction in which you are about to go. If the foot is not free, the weight must be transferred.

##### *Preparation in Sitting*

Walk straight to the chair or seat, and take weight upon foot nearest your audience, seeing to it that calf of leg touches the edge of seat. Lower straight down into seat, making sure that backbone

is straight. As you rise from chair, feel the sense of being drawn up from the notch of the sternum, weight wholly on one foot. Be alive and active. The activity should be one of controlled animation, suggesting inward power.

### *Sitting*

In sitting, we pass to our chair sustained from the point at the notch of the sternum, and we



Correct.

FIGURE 9.



Incorrect.

FIGURE 10.

are lowered, at the same time upheld from that notch. This condition should remain unchanged at all times and under all circumstances; that is, there should be no broken "jack-knifing," or sag-

ging down when sitting or rising, and at the same time, there should be no harsh lines between yourself and your auditor, as for instance, sitting with the strong foot away from the auditor. It can readily be seen that the sharp angle of the knee



Correct.

FIGURE 11.

Incorrect.

FIGURE 12.

forms a wall between the seated person and his auditor. Therefore, the strong knee should be toward the audience.

### *Sitting on the platform*

In taking a sitting position on the platform, "break" on foot toward audience, strong foot next to chair. If sitting directly facing audience, it is immaterial which foot is the strong one, or on which foot you break. If you have occa-

sion to leave, rise straight up on strong foot, transfer your weight if necessary and pass out, starting with the free foot. Never walk backward on leaving a platform.

### *Preparation in rising*

Sit well forward, the strong foot close to the chair, the ball of foot directly under or perpendicular to the sternum, heel slightly raised; rise straight up, with weight on the ball of the strong foot.

When you rise from the chair, the act should start from the "best of man," somewhere in the region of the notch of the sternum. Other things being equal, the same Oneness and Centralization as revealed in the walk should be thoroughly carried out in rising and sitting.

### *Kneeling*

The kneel should always be a simple sinking of the body, following the break at the knee or knees, and under no circumstances should there be a break in any other part of the body until the knee has come in contact with the earth. Then the body should slowly sink into a folding posture with the head bowing last. The return to normal starts with the straightening of the body, beginning at its lowest extremity at the base of the spinal column; the body rises to its full height,

being lifted up at the notch of the sternum, with the head lifted last.

### *Kneeling on a chair*

When kneeling on a chair, the strong knee is farthest from the audience.

### *Kneeling on platform or stage*

Kneel with weight on foot farthest from audience. Rest on knee towards audience. If you are facing the audience, it is immaterial which knee is the strong one.

### *Entering and Leaving a Room*

One of the difficult things in Society Drama is to enter and to leave a room correctly. You will find the diffident person stumbling about, walking over things, seemingly nosing the door. He apparently needs both hands and feet to open and close it and nine times out of ten he will trip in departing.

On entering a room, face the door, and should it swing to the left, grasp the knob with the left hand, open the door, step inside, swing the door behind you, grasp the inner knob with your right hand and quietly close the door. If the door swings to the right, grasp the knob with the right hand, open the door, step inside, grasp the inner knob with your left hand, and quietly close the

door. On arriving inside the room, greet the hostess with a slight bow when she offers her hand. Wait until the hostess is seated, then accept the chair indicated.

On leaving a room, mention that you must go; rise, walk directly to the door, turn and face the hostess, and make your excuses. If the door-knob is at your right, grasp the knob with that hand, quietly open the door, swinging it back of you, then grasp the outer knob or handle, bow yourself out, (you are still facing your hostess) and quietly close (never slam) the door. Do not linger after you have said you are about to depart.

### *Handling a Train*

Walk directly to the chair; turn, and the train will fall in a graceful curve; relate by breaking foot nearest the audience. On leaving the stage or platform, move directly to the door, open door by swinging it past you, make low courtesy, pick up train, placing it on the arm, and close door. On return, close door, and drop train at the same time.

### *Stage Fall*

Of all dramatic actions the fall is one of the most interesting. After observing many of the crude collapses or prostrations upon the stage, one wonders if the technical training in this particular direction is no longer in vogue.

The majority of stage falls are, unfortunately, at most times, a disgrace to the art.

The fall, literally speaking, is an artistic thing, and has a fundamental technique which cannot be evaded if the actor wishes to spare his feelings and also save himself from injury.

To make a fall at the side, you should kneel, break at the hip toward the knee upon which the weight is resting, until the hip and the hand upon the same side strike the floor, arm sliding straight out, breaking at the elbow and then at the shoulder; and finally lie upon your side. In getting up, rise from the shoulder, rolling on the elbow —then with weight upon the hand, roll upon the hip, rising on the knee and then directly up.

To fall backward, place one foot back of you so that the knee will come behind the strong foot; in a kneeling posture, sit down, let the body collapse, and fall as stated above.

To fall forward, break upon the strong foot, kneel upon the knee in the direction in which you are to fall, lift the head well up, roll well forward upon the abdomen with the palms of the hands striking forward, and then lower the body down until the face touches the floor.

A fall sidewise, backward, or forward, may be counted as follows: The break of the knee (1), hip (2), hands (3), body (4), head (5).

Constant practice of these exercises will en-

able one to fall quickly without jarring the head or causing injury to the body.

### *Stage*

1. In moving backward on the stage keep balls of feet close to the floor.
2. Animation, weight on foot from audience.
3. Repose, toward audience.

### *Crossing Legs*

There are a few important things to be observed when one is seated in the presence of another, and not the least of these is the way of crossing the legs; that is, one leg lifted over the other just above the knee.

The evil effects resulting physiologically from just this peculiar position are too numerous to mention. The first, and most important from this point of view, is that it constricts the two great arteries which pass down the inner side of the legs, and causes a retarded circulation. Anything which interferes with the blood circulation in any way will have its ill effect sooner or later upon the body, to say nothing of the mind.

Psychologically, the crossing of the legs indicates a struggle for control. No persons, and especially ladies, when in company, should cross the legs, if for no other reason than to avoid the spectacular demonstration which it unconsciously reveals to the casual observer.

The person with a well-trained mind will, through a sense of refinement, refrain from *elevating* the feet, crossing the legs, or sitting with the legs sprawled apart in the presence of another.

#### SOCIETY DRAMA NOTES

1. In picking up articles, be sure to break on knee toward the majority of audience, keeping the body erect. Never kneel on the knee when picking up anything from the floor, simply bend at hips and knees.

2. If one sits erect, he will find that he will be able to think better and also to make a better impression on his audience.

3. Sit so as to be always prepared to rise, and as you rise, have the feeling of something lifting you up, not being pushed up by something beneath you.

4. While sitting, do not have a wall between yourself and your audience, that is, do not have a stiff leg between you and your auditor. Keep your relation.

5. Sit erect if you do not wish to grow old before your time. By allowing your body to slump down, you curve the spine, causing a pressure on nerves and blood vessels, and thus cutting off a normal supply of blood to all parts of the body. (See figure 12.)







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